

1919

I'd Like to Take You Away

Hugo Riesenfeld

Harry B. Smith

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I'D LIKE TO TAKE YOU AWAY

A STEWART & MORRISON PRODUCTION

BETTY BE GOOD

A DISTINCTIVE BROADWAY CAST
AND CHORUS OF DAINTY, DAZZLING
DANCING BEAUTIES

A SMART COMEDY
With SMART MUSIC

BOOK & LYRICS BY
Harry B. Smith

MUSIC ~~~~ BY
Hugo Riesenfeld

Staged by
Charles Sinclair
Dances by
Vaughn Godfrey

Keep the Love Lamps Burning In the Windows of Your Eyes	.60
You Must Be Good Girls	.60
Just Listen To My Heart Beat	.60
Tell Me, Daisy	.60
Same Old Stars, Same Old Moon (But Where Is The Girl)	.60
Betty Behave	.60
I'd Like To Take You Away (Sam and Marion)	.60
By Pango Pango Bay	.60



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Waterson Bishop & Snyder Co.
STRAND
THEATRE
BUILDING
NEW YORK

Try This On Your Piano.

Lyric by **I'm So Sympathetic**
HAROLD ATTERIDGE

Music by
HARRY CARROLL

Andante moderato

Piano

The musical score is written for piano and voice. It begins with a piano introduction marked 'Andante moderato' and 'Piano'. The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings like 'mf' and 'p'. The vocal melody is written on a single staff with lyrics underneath. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each with piano accompaniment and vocal melody. The lyrics are: 'I'm what you call a real sym - pa - thet - ic fel - low, — You come to me when you see some - one de - ceives you, — You may ap - peal for my feel - ings are so I will be kind if you find some - bod - y mel - low; grieves you; — Your tale of woe I If you are glad or'.

I'm what you call a real sym - pa - thet - ic fel - low, —
You come to me when you see some - one de - ceives you, —
You may ap - peal for my feel - ings are so
I will be kind if you find some - bod - y
mel - low; grieves you; — Your tale of woe I
If you are glad or

I'd Like To Take You Away

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Lyric by
HARRY B. SMITH

(Sam and Marion)

Music by
HUGO RIESENFELD

Moderato

Piano

The piano introduction is written for a grand piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first measure is marked with a forte 'f' dynamic. The melody is composed of eighth and sixteenth notes, while the bass line consists of sustained chords.

(Sam) I'm tired of cab - a - rets, and grape juice and tea;
(Marion) No more gay life for you, you must set - tle down;

The first system of the song features vocal lines for Sam and Marion. Sam's line is on a single staff, while Marion's line is on a two-staff system. The piano accompaniment is shown on a grand piano staff below the vocal lines. The lyrics are written below the vocal staves.

To jazz on gin - ger ale is no joy to me.
We'll wed and go to live in some coun - try town.

The second system continues the vocal and piano accompaniment. The piano part features a mix of chords and moving lines in both hands. The lyrics are written below the vocal staves.

I hear the call of the wild, — I'd be a cave - man;
You'll be do - mest - ic and tame, — Home ev - 'ry ev - ning;

The third system concludes the vocal and piano accompaniment. The piano part features a mix of chords and moving lines in both hands. The lyrics are written below the vocal staves.

And live in sim - ple style, On some trop - ic isle.
 I'd have you dead to rights, Know where you were nights.

Chorus

(Sam) I'd like to take you a - way — And so when -
 (Marion) I'd like to take you a - way — And so when -

- ev - er you — say; — (Marion) "let's go!"
 - ev - er you — say; — (Sam) "let's go!"

(Sam) To a lit - tle is - land in the sun - ny — south - ern
 (Marion) To a Jer - sey vil - lage where at home you'd — have to

sea. (Marion) That just suits me. (Sam) Where there'd be noth - ing to — do —
 stay. (Sam) That wor - ries me. (Marion) Where you would turn in at — dark —

And there'd be no one but — you; (Marion) and you!
 And you'd get up with the — lark; (Sam) some lark!

(Sam) You would be my Hon - o - lu - lu hu - la - hon - ey Lou. — Will you?
 (Marion) You would be my tru - ly ru - ral too - ral - loo - ral jay. — Will you?

(Marion) May-be, — (Sam) Oh! please; (Marion) shall. I? — all right; — (Sam) Good! —
 (Sam) May-be, — (Marion) Oh! please; (Sam) some - time, — per - haps; — (Marion) Good!

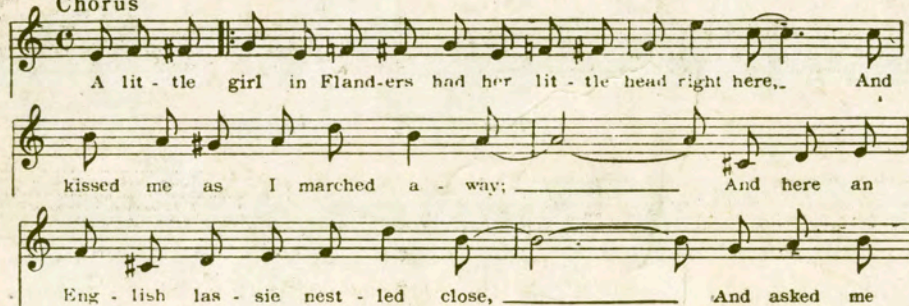
THE SONG SHUBERT HITS GAIETIES of 1919

Coat Of Mine

Words by
BLANCHE MERRILL

Music by
M. K. JEROME

Chorus



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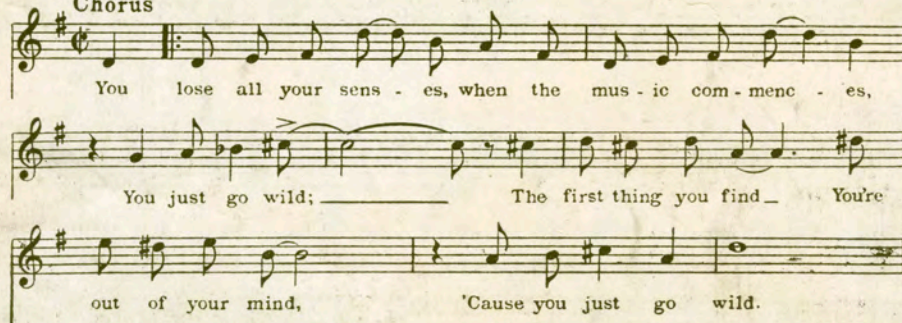
Dippy Doodle-um

(The Crazy Quilt Song)

Words by
BLANCHE MERRILL

Music by
M. K. JEROME

Chorus



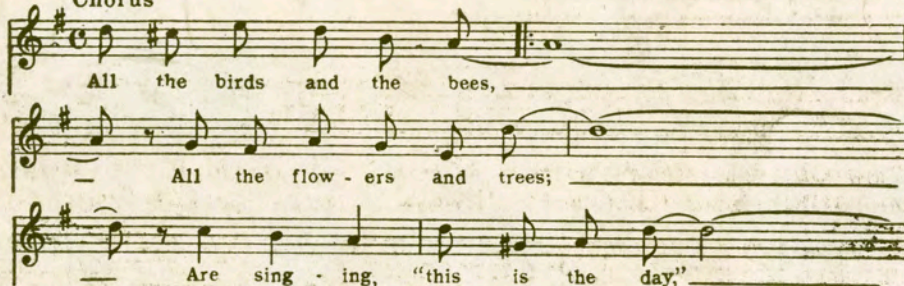
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This Is The Day

Words by
BLANCHE MERRILL

Music by
M. K. JEROME

Chorus



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